RONNIE ROCKET
OR
The Absurd Mystery of
The Strange Forces of Existence
by
David Lynch

Adaptation by Eric C. Johnson
Illustrated by Byron Dunbar

(First Draft)

PAGE ONE.

ONE PANEL – SPLASH PAGE.

Panel 1 – An enormous, 200 foot tall stage, with tiny lights and front row seats to show the scale. Lush, black curtains are pulled back to show a stage filled with FIRE, a wall of flame from stage floor to the rafters. Within the fire are FACES, souls screaming out in agony.

At the top of the page, overlaid atop the flames:

TEXT (1): In bold, three dimensional text with red on top and black on the sides, surrounded by blue and white electricity, the words RONNIE ROCKET appear, jutting outwards right to left.

At the bottom of the page, underneath the front row seats:

TEXT (2): OR, THE ABSURD MYSTERY OF THE STRANGE FORCES OF EXISTENCE.

TEXT (3): BY DAVID LYNCH; ADAPTATION BY ERIC C. JOHNSON; ILLUSTRATED BY BYRON DUNBAR.

PAGE TWO.

TWO WIDE PANELS, FOLLOWED BY TWO ROWS OF TWO PANELS.

Panel 1 – Wide shot of THE CITY. A soot-covered city, where it is darkest night. Only a few tiny yellow squares of light in the old buildings and factories. Everything is so dark. Very little life is noticed except the tiny dark yellow squares. There are no cars seen from this high angle looking down over the city. No people out this night.

Panel 2 - A closer look at some of the buildings reveals a thirties style architecture, although quite plain and very massive. Office buildings with heavy industrial factories. A smokestack pours tons of heavy black smoke slowly and silently into the dark night sky. Hundreds of heavy electrical wires crisscross through the sky. From giant boxes on the poles:

SFX: HUM! HUM!

Panel 3 – Close-up of headlights.

Panel 4 – A 1950s style car drives down a deserted, dark street. In the background is an old fashioned diner with a neon sign saying "CITY DINER."

Panel 5 – A large, old fashioned style hospital and steps leading up them.

Panel 6 – A long, empty hospital hallway. In the distance, there is a silhouette of a half-vanished nurse wheeling a patient somewhere else. Behind them, at the very back of the corridor, is an open steel door.

PAGE THREE.

DITKO STYLE NINE PANEL GRID.

Panel 1 – A flight of concrete stairs going down to the basement.

Panel 2 – Another hospital corridor. In contrast to the first one, reasonably maintained, this one is incredibly dark and decayed, with almost no lighting, paint peeling off the walls, and rusted water pipes. Small puddles have formed underneath them.

SFX: DRIP! DRIP!

At the bottom of the panel is a steady stream of sound from the machinery that runs the hospital:

SFX: RRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR

Panel 3 – Still in this dank corridor, we peek inside one room that seems to be occupied, although we can't quite make out what he looks like. The name on the outside says RONALD DE ARTÉ.

SFX: RRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR

Panel 4 – Front view. In the bed, under the white sheets, lays RONALD DE ARTÉ who, because of some strange unnamed happening is now here quite disfigured. There is no human form to him really except he does have arms and legs, but they're under the sheets. The chest and head area are very strangely shaped, but there is a hole for a mouth and a nose. In the mouth there are teeth and a tongue which moves. There are two eyes above the nose hole. The eyes dart back and forth.

Panel 5 – From Ronald's perspective or an over the shoulder view, he looks out into the door and the long, empty corridor.

SFX (only visible through the gap in the door): -RRRRRRRRRRRRRRRR-

Panel 6 – The exact same shot, except now, someone is INSIDE the room, standing over Ronald's bed and looking down on him, almost as if just appeared. He wears black pants and shoes, a white shirt, and a black jacket which is now hanging on a rack over against the cement wall. Over his shirt, he wears leather straps and a shoulder holster which supports a .38 pistol under his arm. This is the Detective.

SFX (only visible through the gap in the door): -RRRRRRRRRRRRRRRR-

Panel 7 – From the Detective's perspective, the shape that is Ronald looks up at him in fear.

RONALD: eeeeeeeeeeeehhhh

Panel 8 – From Ronald's perspective, the Detective continues to look at him, expression unchanged.

Panel 9 – Ronald looks downwards at the small table next to his hospital bed, containing a blank piece of paper and a pencil. His hand points at it as well.

RONALD: eeeeeeeeeeeehhhh

PAGE FOUR.

DITKO STYLE NINE PANEL GRID.

Panel 1 – The Detective picks up the paper off the table.

Panel 2 – He hands it to Ronald, whose arm is contorted at an odd angle in order to grasp it from him.

RONALD: eeeeeeeeeeeehhhh

Panel 3 – Ronald slams his hand on the table. The pencil on the table jumps in the air.

SFX: THUMP! THUMP!

RONALD: eeeeeeeeeeeehhhh!

Panel 4 – The Detective, expressionless.

Panel 5 – Ronald continues to slam.

SFX: THUMP! THUMP! THUMP!

RONALD: eeeeeeeeeeeehhhh! eeeeeeeeeeeehhhh!

Panel 6 – Close-up of the pencil on the table jumping in the air.

Panel 7 – The Detective, realizing with a tiny ! next to his head.

Panel 8 – The Detective hands Ronald the pencil.

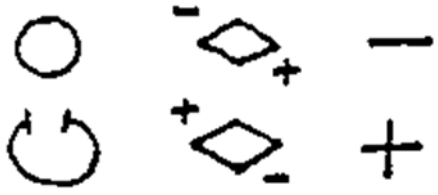
RONALD: EEEEEEEEEEEEHHHH! EEEEEEEEEEEEHHHH!

Panel 9 – Ronald scribbles onto the paper, motion lines coming from his hands to show his shaking.

PAGE FIVE.

ONE WIDE PANEL, FOLLOWED BY TWO ROWS OF THREE PANELS.

Panel 1 – A wide close-up of the paper Ronald has drawn on, showing these symbols (possibly directly pasted from this image):



Panel 2 – From Ronald's perspective, the Detective takes the paper from Ronald.

Panel 3 – Same shot as before, but now the Detective is on the other side of the room, reading the paper underneath a small lamp.

Panel 4 – Same shot. Putting the now folded paper into his pocket, the Detective walks back over to Ronald.

Panel 5 – From the Detective's perspective, looking down on Ronald.

RONALD: eeeeeeeeeeeehhhh

Panel 6 – The Detective leans in closer to Ronald.

RONALD: eeeeeeeeeeeehhhh

Panel 7 – Close-up of Ronald's eyes.

PAGE SIX.

DITKO STYLE NINE PANEL GRID.

POTENTIALLY: Overlaid over the entire nine panel grid would be a very, very faint, ghost-like close-up of Ronald's face. Abandon if it looks silly or too close to Lynch doing the same thing in *The Return*, but could look different in comic form.

Panel 1 – From Ronald's perspective, the Detective walks away, grabbing his coat from a coat rack in the room.

Panel 2 – Same angle as Pg. 3 Panel 3 outside of Ronald's door in the hallway. The Detective looks left, coat half on.

SFX: RRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR

Panel 3 – Same angle as before. The Detective looks right, coat all the way on.

SFX: RRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR

Panel 4 – The empty corridor and the Detective's back as he walks down it.

SFX: RRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR

Panel 5 – Outside the hospital exterior, the Detective walks into the street, no one else in the shot,

Panel 6 – The Detective walks towards a large, abandoned building on the other side of the street.

Panel 7 – The Detective hides behind a pillar on the building, looking back at the hospital.

Panel 8 – Same angle as the previous Panel 5. No one is outside the hospital or on the street.

Panel 9 – The Detective looking relieved.